

DESIGNS OF IDEAL CIVIC CENTRE SHOWN

Architectural League Exhibit
Also Features Work of
Academy of Rome.

FINE MURAL DECORATION

Work of Blashfield, Breck,
Kenyon Cox, Sears and
Others on View.

The Architectural League exhibition, which opened its doors yesterday at 215 West Fifty-seventh street, with an assembly of nearly eight hundred works of art, including architectural models and plans, sculpture, mural decoration, tiles, ironwork and examples of the crafts allied with architecture.

Two features will attract particular attention. An exhibit has been assigned to designs for several civic centers and the governmental buildings in cities in the present exhibition preferably designs for the use of small cities. The second special exhibit is a complete showing of the work of the resident pupils in the American Academy of Rome, an institution which is attracting more and more attention as its pupils return here to take prominent places in our art life.

The criticism has often been made of our municipal buildings that the American public and its architects have attempted to express differences of purpose by employing different styles of architecture, so that our cities have become assemblages of incongruous buildings which bear no relation to each other, either in scale or design.

The present group of designs for civic buildings is an attempt to prove that all the different usages can be housed and expressed in building not of divergent but of a uniform style, and it was to demonstrate that fact that these buildings, designed in a simple and American style of architecture, each of them ranking high in quality, have been here assembled.

Academy of Rome Exhibit.

The work of the Academy of Rome has a room to itself, the first one on the entrance hall, known in ordinary exhibitions as "the morgue." This time, judging by the crowds, the opprobrious term may be temporarily suspended. Indeed, some of the best sculptures in the galleries are by these students of the academy, among whom the already well-known Paul Manship, and the present fellow of the institution, Albin Polasek, are prominent.

This academy, as is generally known, is one of the many art enterprises that took birth at the time of the World Fair in Chicago, being started by some of the artists and architects in an effort to give young American architects, painters and sculptors the opportunity of a postgraduate course in Rome, the winners of the competitions gaining a three years' residence there. The director of the academy is Jesse Bonnet Carter, now in this country, and one of the speakers at the Architectural League banquet Friday night.

Polasek's heroic figure of "The Sower" is not especially symbolic of the idea of its title, but it is an impressive piece of sculpture. Nevertheless, it is H. H. Hays' contribution, including elaborate plans for the "Restoration of the Sacred Edifice of Apollo at Delphi" and for a new temple at Siena, that Paul Manship exhibits his curious little figure designed for a push button drink fountain, and his big terminal figures for garden decoration.

The sculpture as a whole in the Architectural League exhibition has an excellent healthy, lively, rosy, flamboyant air. Karl Bitter, who wins the prize for sculpture, shows his statue to Thomas Lowry, than which he has done better. The prize, it is always understood, is given for the work of the winter's past career, and not particularly for the work upon display.

Donatello's French "Angel of Peace" for the Stuyvesant Memorial at Albany, N. Y., is supported by a rather severe pedestal designed by Henry Bacon.

Other sculptures are: Robert Altman's bronze door for the John W. Gates' museum; a frieze to crown a column called the "Birds Heaters" by H. A. MacNeil; a fountain figure, by Sherry E. Fry, angels for pinnacles of Clark Memorial Chapel, Pomfret, Conn., by A. Weinman; a "Pier Reclining," by A. Philander Proctor; Augustus Lukeman's monument to the women of the Confederacy, at Raleigh, N. C.; Albert Jager's statue to Baron von Steuben, in Washington, and Ernest Wise Keyser's fountain for a courtyard in Castlewood.

Mural Decorations.

In addition to the big decoration by Barry Faulkner that captured the gold medal for painting there are three decorative panels by Howard Gardner Cushing, of murals and dolphins, in charming color; a big design by Blashfield and one by Breck, both to be carried out in mosaic; wall paintings by Kenyon Cox and a large cartoon by him that resembles a mural design, but is in reality to be our new one dollar bill, and decorations by Tabor Sears and J. M. Liebenow.

Mr. Sears's altar piece, which has a gilt architectural carved frame, is for the Chapel of the Intercession and is intended as a memorial to the late Rev. E. Winchester Donnell. Mr. Sears also exhibits designs and photographs of his altar paintings for Trinity Chapel, Buffalo.

By J. Mortimer Lichtenauer there are studies for and photographs of the mural paintings on ceiling walls and box fronts of the New Shubert Theatre, Henry Herts, architect.

In addition to the architectural drawings for the Guaranty Trust Company, which won the coveted gold medal for architecture for Gork & Sawyer, there are impressive plans and drawings for the Massachusetts Institute of Technology by William W. Brewster of New York; the interior of Proctor Hall at Princeton, by Cram, Goodhue & Ferguson; the winding design by Alfred Hopkins for the court house and prison on Second avenue, and Stein & Felleheimer's passenger station at Quaker Ridge, N. Y., upon the New York, Westchester and Boston Railroad.

The hanging of the pictures and disposition of the sculptures have been accomplished with much taste.

Trusted Mail Carrier Accused.

Nicholas E. Hennessy, 65 years old, a letter carrier in the postal service thirty-three years, was arrested by Post Office Inspectors Jacobus and Jones yesterday on a charge of stealing money from the mails and was held for the Federal Grand Jury.

AMUSEMENTS.

THIRD ANNUAL WOMAN'S INDUSTRIAL EXHIBITION

A Host of Interesting Exhibits—Fashions—Comfort—Boudoir of Beauty—House of Luxury
A WONDERFUL SHOW
GRAND CENTRAL PALACE
Lectures at 11 p.m. (See Sunday)

CHILD CAST FOR "GRUMPY" GIVES SHOW FOR CRIPPLED CHILDREN IN HOSPITAL



Children who will act in the juvenile "Grumpy." Left to right, Richard Curtis, Roy Desmond, Florence Ward, Thomas Benton Carahan and Sybil Bauman.

A novel idea for entertainment in hospitals was started yesterday afternoon at the suggestion of Mrs. James Speyer in the wards of St. Mary's Free Hospital for Children at 465 West Thirty-fourth street. A group of stage children who have been rehearsing for a children's performance of "Grumpy" to be given at Wallack's Theatre on February 19, in aid of this hospital, gave a special vaudeville entertainment for the afflicted and bedridden children.

It was the first time that any outside entertainment of a theatrical nature has ever been given in St. Mary's Hospital. Mother Superior Catherine expressed herself as delighted, for the sake of the children under her care, at the idea.

Dressed in their very best negligees, the children, attended by the nurses, watched the entertainment from their beds. There were two performances in two big wards of the hospital, so that none of the

children should lose the unexpected pleasure.

Thomas Benton Carahan, Jr., who appears to be about 12 years old, put the little patients in rare good humor from the start with his jokes. One that got a big laugh was the following:

"The parrot just is a great thing. You can send anything by it, even wild animals. Why, I got a letter this morning and there was a seal on it."

Miss Sybil Bauman did some graceful dancing and gave a song. A German boy of about 10 years, whose face was framed in white bandages, showed a lively appreciation of her dancing. Miss Bauman had with her a pretty, white-haired Maltese terrier pup. She took it to the German boy and let him hold it. He was delighted.

"Would you like to have the mutt?" she asked.

"He's no mutt. I'd love to have him, but where could I keep him?"

Master Richard Curtis played on the violin and Master Raymond B. Ellis gave recitations and sang. Roy Desmond recited "My Little Persian Rose" and then the performers went to St. Christopher's ward, where the children of different nationalities from 5 to 12 years old made up the audience here.

Miss Bauman, at the end of her dancing, took a basket of flowers and distributed them among the patients. A negro boy about 8 years old, who was too ill to sit up, was able to follow the dancing with his eyes. To him came a lily of the valley.

Miss Florence Ward, who must be fully 10 years old, recited for the crippled boys she would like to be a janitor's child instead of the child of a banker.

After the two performances the stage children were entertained at tea by the sisters.

"THREE KINGS" AT MATINEE.

New Opera Draws Second Largest Audience of Season.

Montemasse's opera, "L'Amore del Tre Re," was performed at the Metropolitan Opera House yesterday afternoon. This first opportunity of matinee opera-goers to hear the new work brought out the largest afternoon audience of the season, save one which assembled for Mr. Caruso. The lyric tragedy was followed with the closest attention and the applause was of unmistakable sincerity.

New York is a big, overgrown city and its disclosures of its own character might easily confound the superficial observer. The natural custom of speaking of "the public" for instance, easily misled some of us into regarding "the people" as a single society with general aims and ideals. But nothing could be further from the truth. Even the overgrowing public is divided into various parties and there is no resemblance between the assemblage which is present when Mr. Caruso sings in "Pagliacci" and that which attends a performance of "Tristan and Isolde."

That fine and sensitive public which pronounces important verdicts in matters of high art, which makes or unmake poets, painters or composers, speedily discovered the merits of "L'Amore del Tre Re" and it has again proclaimed in no uncertain manner its approval of Montemasse's work. "L'Amore del Tre Re" was received with a paean of praise by the newspapers and this served to call attention to the fact that something worthy

of consideration had arrived. But critical commendation does not create a triumph for every work of art, as witness the case of Verdi's "Falstaff." The overgrowing public has never become enthusiastic about this masterpiece, and yet no musician and no critic can persuade himself that it is not one of the greatest masterpieces in the domain of the lyric drama.

But "L'Amore del Tre Re" attacked the public heart with the irresistible force of tragic simplicity. Its inexorable directness, as swift as a brief and as clear as that of the "Antigone" of Sophocles, swept the public before it. A work without pose, without a bar of ad captum music, it speaks its message from beginning to end in a musical declamation as lofty in character as the text of Benelli and as rich in delineative resource as the modern orchestration which supports it.

Wagner himself would have honored the perfect union of "the arts tributary to the drama" in this creation. Here indeed picture, action, word and melody cooperate in perfect partnership. The audience cannot escape the spell. The action of the drama, chiefly emotional, moves steadily forward and its climaxes are reached without any strain after effect. They grow naturally and thus attain a prodigious power.

The reception of this opera by the public (using this expression as it generally used for convenience) has been one of the most beautiful incidents of the season of music. Gratitude to the young composer who has demonstrated that the spirit of Italian classicism is not dead and to the poet who penned the moving tragedy must fill every heart that has felt a thrill of joy among the monuments of Italy's splendid past. Within reason this gratitude must be extended to the artists who so devotedly, so earnestly and so excellently perform the opera at the Metropolitan.

Miss Mori continues to command the

PLEADS FOR "OLD IRONSIDES."

John W. Scott Asks Wilson to Move Constitution to Capital.

John Winfield Scott has written to President Wilson urging the need of American merchant ships and requesting a plea for rebuilding the U. S. S. Constitution—Old Ironsides—and having her put in Washington as an inspiration to the American public.

Some years ago Mr. Scott proposed that Old Ironsides, then breaking up, be rebuilt and located at Washington as part of the United States Maritime National Museum. Old Ironsides' story, interpreted as an act of Congress and since has been moved in Boston.

Referring to his plan to take Old Ironsides to Washington Mr. Scott said in his letter:

"It is not difficult to believe that this permanent home of the history and sentiment of the American sailor would rival every other edifice in Washington increasingly as time passes, particularly as the ship is solely of national significance and in herself one of the finest, typical and handiest of historical craft."

"Old Ironsides should be so fixed at the capital as to rival the Capitol in permanence and safety—an inspiration to every loyal heart, an impulse toward maintaining an endless, unbeatable supply of that nobleman, the American sailor, at least until Peace on earth, good will toward men is international."

SAHARET'S WEDDING POSTPONED

Bad Luck and Religion Given as Reasons for Delay.

CINCINNATI, Feb. 7.—Jose Florido Garcia of Madrid and Miss Charlie von Franziskus of Paris were not wedded today as scheduled. On the stage Mrs. von Franziskus is known as Saharet, a vaudeville dancer, and is appearing this week at R. F. Keith's Theatre. Garcia is her partner in the act. They planned Thursday to wed and secured a marriage license.

Saharet declared it was bad luck to marry on Friday, and so the ceremony was postponed until today. Then Garcia said he could not marry Saharet because she was a divorced woman and he a devout member of the Roman Catholic Church.

"We will wait until we get permission," said Garcia. "When we go to New York, maybe then."

F. von Franziskus, a wealthy Chicago broker, married Rose Saharet in New York last June and obtained a divorce from her in Chicago three months later.

KLAUBER JOINS SELWYN & CO.

"Times" Dramatic Critic Enters Active Theatrical Field.

Adolph Klauber, for some years dramatic critic of the New York Times, has resigned to become an active member of the theatrical firm of Selwyn & Co., managers of "Within the Law," "Under Cover" and other plays.

Mr. Klauber joined the staff of the Times about fifteen years ago after being connected with the Commercial Advertiser, now the Globe, and the Tribune. At one time he was Sunday editor of the Times. His short stories, plays and special articles have appeared in many magazines. He will take up his new work as soon as his successor is appointed.

John Cowd, the leading woman in the original "Within the Law" company, is the wife of Mr. Klauber.

Advertising Women Will Dance.

The League of Advertising Women will give a dinner and dance at the Hotel Breslin, Twenty-ninth street and Broadway, next Tuesday evening. Tickets may be secured from the secretary, Miss J. J. Martin, Sperry & Hutchinson Company, 2 West Forty-fifth street.

MISS SAWYER'S DANCES.

She is to Increase Their Number and Kind, Beginning To-night.

Miss Joan Sawyer, who gave a special dancing party at the Colony Club yesterday afternoon, will hereafter increase the list of entertainments she is giving in the Persian room of the Winter Garden, which is under the management of the Dimples. She will be served there on Sunday evenings and on every Thursday evening there will be competitive dances, to be judged by Miss Sawyer. The winners will receive prizes selected by her.

Plays and Players.

The cast for the new French vaudeville "Mme. Moele" has been completed. The play was adapted from the French by Edward Paulson and Ludwig Engländer has composed original music for it. Allen K. Foster has arranged the dances. George W. Lederer, who has a way of discovering successes, thinks he has found in this piece another "Mme. Sherry." Among the actors are Olga Heller, Diane d'Arday, Della Niven, Jefferson de Angeli, John Henderson, Ernest Lambert, Albert Hart, Halley Mostyn and Royal Cutler, as well as the Eight Models.

Gustav Altschell, who introduced the Edison kinetophone into Austria and Hungary, is now engaged in negotiations with the Edison Company in reference to introducing the kinetophone into the Balkan countries.

The Harlem Opera House closed its career as a stock theatre last night and will hereafter be devoted to moving pictures. That will supplant the actors who have been appearing there for several years.

"The Under Dog" by William Harlowe Briggs will be produced in London at the Lyceum Theatre on Tuesday. Minnie Little-Brum will have the leading role in the drama, which will subsequently be given in this city.

"Charm" will be acted by the Welsh Players in Montreal on Monday.

"With the Greeks on the Piping Line" closed its season at Weber's Theatre last night.

Law Bonded to Keep the Peace.

Rodman Law, who makes jumping his business and who got into trouble with the police yesterday, was arraigned yesterday and placed under \$500 bonds to keep the peace.

DRAMATIC FETE FOR VOTES.

Well Known Actresses to Take Part in Affair on Feb. 10.

Edith Wynne Matthison, Lydia Lopokowa and Laurette Taylor will appear upon the programme and many well known actresses will have charge of the tables at the dramatic fete to be given on February 10 at the Hotel Biltmore by the New York State Suffrage Association.

Among the ushers will be the Misses Eleanor and Priscilla Lockwood, Miss E. Ingersoll Brown, Mrs. George Curtis Cannon, the Misses Katherine and Amy Hutton, the Misses Beulah and Cordelia Hurlburt, Mrs. William Gleason, Miss Douglas Darlington, Miss Alice Fishburne and Mrs. Franklin Escher.

Managers who will act as patrons include Winthrop Ames, Sir Johnstone and Lady Forbes-Robertson, Harrison Gray Dicks and Daniel Frohman.

Among the patronesses are Mrs. John Purroy Mitchell, Mrs. Arthur M. Shaw, Mrs. Herbert L. Pratt, Mrs. Thomas L. Chadbourne, Mrs. John W. Alexander, Mrs. Henry Villard, Mrs. Norman Hargood, Mrs. John Hannah, Mrs. Evelyn Colby, Mrs. Simon Fleckner and Mrs. Joseph P. Daly.

AMATEURS IN BLACK CORK.

Minstrel Show at Lexington Opera House Under Church auspices.

Preparations have been completed for an elaborate minstrel show to be followed by a reception to-morrow evening at the Lexington Opera House under the auspices of the united societies attached to the Church of the Immaculate Conception, in East Fourteenth street. The minstrels will be under the direction of Russell and Farey, and Prof. Thomas F. Cooper will conduct the orchestra for the dancing.

Specialties will be given by Charles O'Connell and Miss Margaret Cloughessy, Edward Leary and Miss Anna O'Brien, and Master Charles Boyle and George Hennessy. Solos will be rendered by Miss Essie Martin and Christina Schwendemann. John Coolidge will be interactor and the six end men John and Joe Martin, Dick O'Connor, Steve McDonald, Ed Heaphy and Tom Murray. Three well trained sextets will be assisted by a chorus of 100 voices in rendering modern and the favorite old songs.

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\$1.39 Crepe de Chine No silk fabric more appropriate for morning, afternoon and evening wear in 25 light and dark colorings \$1.00

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\$2.00 42-inch Black Chiffon Taffeta, \$1.38.

\$2.00 42-inch Black Cashmere Charmeuse, \$1.19.

\$2.50 40-inch Black Crepe de Chine, \$1.49.

\$2.00 40-inch Black Satin Charmeuse, \$1.38.

\$2.00 40-inch Black Crepe Meteor, \$1.58.

\$2.00 36-inch Black Satin Charmeuse, \$1.15.

\$1.25 36-inch Black Satin Messaline, 79c.

\$1.00 19-inch Black Chiffon Taffeta, 59c.

Main Floor

75c All Silk Ratine 40 inches wide, and all silk ratine, in the wanted colors 33c

59c Satin Messaline (in street and evening shades, giving that soft, lustrous finish) 34c

\$1.00 Messaline Satin (in street and evening shades, giving that soft, lustrous finish) 72c

\$1.75 Shantung Pongee (in street and evening shades, giving that soft, lustrous finish) 98c

\$2.50 Crepe Metors and \$2.50 Satin Charmeuse Fashion distinctly favors these beautiful, extra heavy yet soft draping fabrics for spring gowns as well as for party and evening wear, in all the newest as well as the staple colorings. \$1.69

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